

# CANADIAN MOVING PICTURE DIGEST

Vol. 20, No. 1

TORONTO 2, CANADA

May 5th, 1928

**CHECK OVER THIS  
LIST OF THE YEAR'S  
BIGGEST HITS!**

BEN-HUR  
THE BIG PARADE  
THE STUDENT PRINCE  
THE ENEMY  
LOVE  
LONDON AFTER  
MIDNIGHT  
THIRTEENTH HOUR  
WEST POINT  
THE PATSY  
LATEST FROM PARIS  
THE SMART SET  
THE BIG CITY  
BABY MINE  
THE FAIR CO-ED  
THE DIVINE WOMAN  
ETC., ETC., ETC.



## IS THIS YOU?

**IT** looks funny —  
**BUT** so does  
**ANY** theatre  
**THAT** isn't  
**UP** to the minute  
**WITH**

# M-G-M

*The Important*



*Company*

**GET READY TO DO  
THE BIGGEST BUSI-  
NESS OF ANY SPRING  
WITH THESE HITS!**

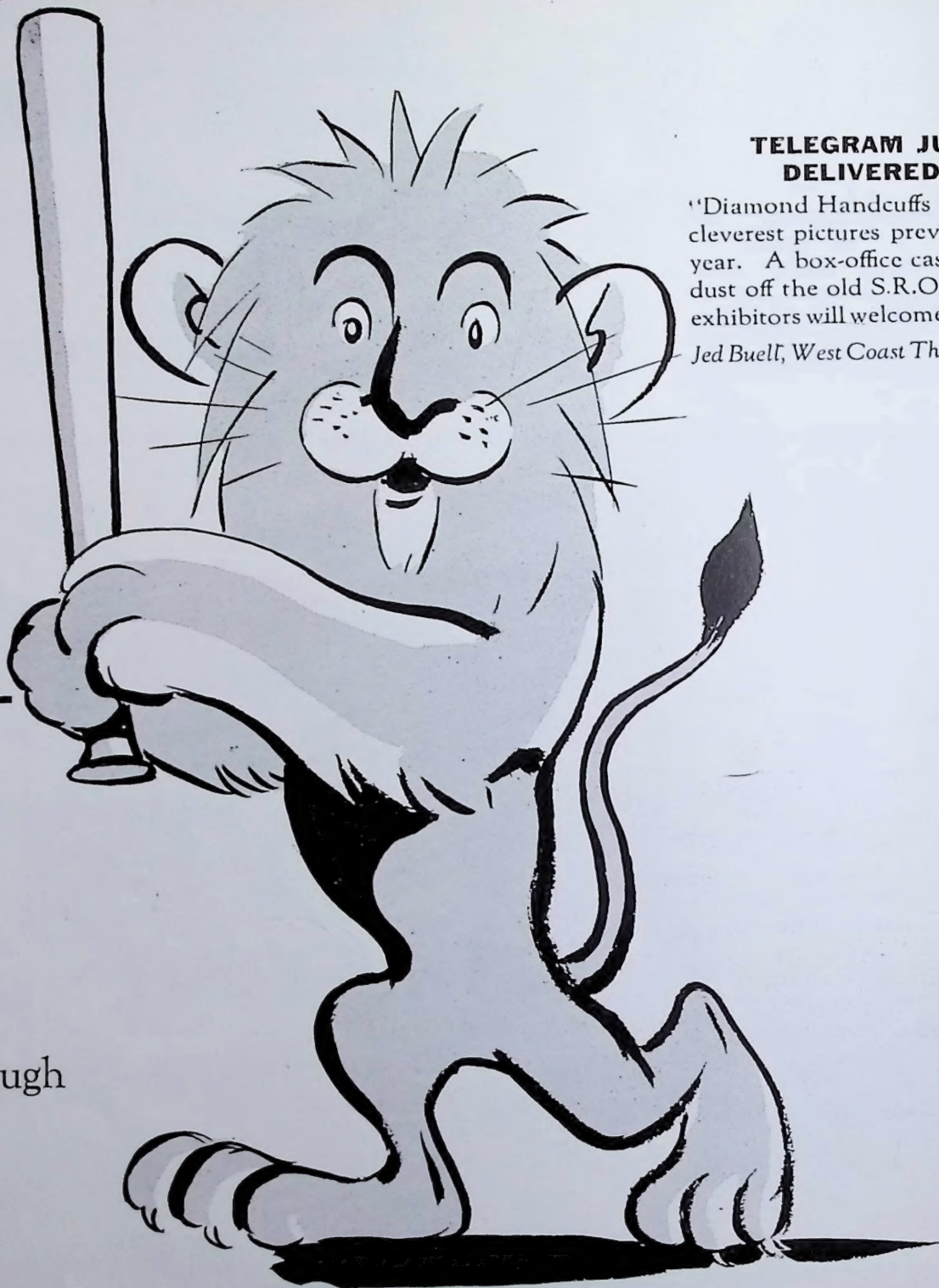
RAMON NOVARRO  
Across to Singapore  
LON CHANEY  
Laugh Clown Laugh  
DANE-ARTHUR  
Circus Rookies  
SYD CHAPLIN  
Skirts  
JOHN GILBERT  
The Cossacks  
DANE-ARTHUR  
Detectives  
NORMA SHEARER  
The Actress  
WILLIAM HAINES  
Telling The World  
Mlle. from Armentieres  
Diamond Handcuffs  
**AND MORE! MORE! MORE!**



# HITS! HITS! HITS!

**IMAGINE!**  
**AFTER**  
**DELIVERING**  
**THE** most  
**SENSATIONAL**  
**PRODUCT**  
**OF** his  
**CAREER**  
**IN** the  
**PAST** Fall  
**AND** Winter—  
**LEO** comes through  
**WITH** the  
**GREATEST**  
**LINE-up** yet  
**FOR** the  
**TOUGH** months  
**AHEAD!**

**METRO-**  
**GOLDWYN**  
**MAYER**



## TELEGRAM JUST DELIVERED!

"Diamond Handcuffs one of the cleverest pictures previewed this year. A box-office cast that will dust off the old S.R.O. sign. All exhibitors will welcome this one."  
 Jed Buell, West Coast Theatres, L.A.

*He's Socking Out One Big One  
 After Another. And now look!*

RAMON NOVARRO in  
 ACROSS TO SINGAPORE

NORMA SHEARER in  
 THE ACTRESS

MLLE. FROM ARMENTIERES — DIAMOND HANDCUFFS

SYD CHAPLIN in  
 SKIRTS

DANE-ARTHUR in  
 DETECTIVES

LON CHANEY in  
 LAUGH, CLOWN, LAUGH

DANE-ARTHUR in  
 CIRCUS ROOKIES

JOHN GILBERT in  
 THE COSSACKS

WILLIAM HAINES in  
 TELLING THE WORLD

—and More! More! More!





# Canadian Moving Picture DIGEST

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RAY LEWIS  
Editor and Managing Director

Vol. 20, No. 1

TORONTO, CANADA

May 5th, 1928

## Mon Dieu! Sapiro!

WE, IN CANADA, believe that we are having a great deal of trouble, but when you cast your eye across the border at the U. S. Industry, what it is going through, it makes us feel in Canada as if we are living in a land of "milk and honey."

There's Mr. Will Hays over in France trying to heal the French breach; and Mr. Sapiro, representing an Independent Exhibitor group in the U. S., trying to solve the Independents' problem, but sending notes to the French Minister, notes which certainly will not help Mr. Hays affect a compromise, neither will it help the Independents solve one tittle or jot of their problems.

I admire Mr. Aaron Sapiro. He has shown himself to be a brave man and a brilliant man, but the cleverest people in the world need clever advisors, and the more brilliant an individual is, the more necessary is it for such a personality to surround itself with conservative and steady statesmen.

The Independent Motion Picture Exhibitor's Association has certainly selected a most representative leader, but it took me fifteen years to learn Motion Pictures, and I am still learning; so may I, without being drawn and quartered, excommunicated, and relegated to the Ash-Heaps of Foolish questioners, inquire how Mr. Sapiro knows so much about Motion Picture business that he has the confidence to write to an official government head of a foreign country, throwing "a monkey wrench" into a compromise which must help the U. S. Film Industry with which Mr. Sapiro has identified himself.

This Industry breeds so much suspicion that I almost feel that someone, interested in killing Mr. Sapiro's leadership right at the start, invited him to "rush in where angels fear to tread."

Despite the fact that Mr. Sapiro has been engaged to represent an Independent group of the theatre owners, out to get their rights from the merged groups, I feel that Mr. Sapiro would have received a great deal of respect and consideration from the very people he was opposing, because of the respect which he has earned, but that note to the French Minister Herriott — Mon Dieu! Sapiro!

For less than this ministers have lost their portfolio; and Prime Ministers have lost for their party its Government control.



RAY LEWIS

I have read what Sapiro has had to say on numerous occasions. He talks legally and knows his values, but I thought his statement in connection with Metro-Goldwyn-Mayer so foolish that even I, who am just of average intelligence, could see the physic in this sugar-coated pill.

Being a "Dumb Dora" I am under the impression that any sugar-coating should entirely conceal the castor-oil; and that clever players always wait for their opposition to move before they show their hand. Doing is always more effective than talking.

However, Mr. Sapiro must not be judged by what he might say, or do in connection with Motion Pictures. He is only a novice. Mr. Will Hays was not a Motion Picture man either, but he certainly learned the business and made the position of the producers and distributors what it is today.

Mr. Hays had organizing and executive ability; and it was what our Industry was in need of.

Mr. Aaron Sapiro has organizing and executive ability; and he may be able to build up a powerful exhibitors' organization if he can unite exhibitors and their mutual interests.

Sydney Cohen was a great organizer and he built up a powerful M. P. T. O. A. which has never been so powerful since he stepped out as its active head. Of course the M. P. T. O. A. lost a number of its most powerful workers when these sold their theatres to Merged Interests.

I believe that Mr. Sapiro can help, not only the Independent units of our Industry, but the entire Industry if he will use his judicial reasoning faculties, for the folly of a wise man is twice the folly of a fool; and a wise man would hesitate before he would permit himself to be so ill-advised as to plunge into an international controversy which has nothing to do with the Interests or problems with which he is associated; and which if not modified must prove a substantial handicap to the U. S. Film Industry. Statesmanship and diplomacy along the lines of the statement about Metro-Goldwyn-Mayer is poor stuff for a man of Mr. Sapiro's class also.

*Ray Lewis*



## Ray Presents

"WILD GEESE" has not yet been released in Toronto, but I have heard so much about the picture's success in the U. S. about the author and the phenomenal sale of the book that I arranged a little private screening for myself just to find out what they are all "shouting about."

*I knew that Roxy had selected "Wild Geese" and talked a great deal about it, but Roxy at times has to be satisfied with lemons when his favorite fruit is pineapple, so I was still sceptical.*

WHEN Martha Ostenso captured the \$10,000 Pulitzer Prize for the best story of the year, Canadians felt a proprietorship in the story since its author wrote it around the lake district during a vacation from her University work, for it appears that the author was teaching school in Manitoba, where her father had brought her at the age of fifteen, when he took up his residence in Canada.

*The book was published in October, 1925, and the second edition was printed the following month. The third, fourth, fifth, and sixth editions were printed in November of 1925 and the seventh and eighth editions in December of the same year.*

THE ninth edition was printed in February of 1926, the tenth in March and the eleventh in August of the same year with a twelfth edition in October.

As fine a sales record as any publisher could pray for even with one of his best seller authors.

*The story deals with Caleb Gare, a prosperous farmer, who has, in making the hard and unyielding soil bring forth, partaken of its hardness, with this difference, Dare never grows kindly, nor generous, even when the soil unbosoms her bounty and brings forth for Gare sturdy and prodigal crops.*

GARE has intimidated his wife, his children, who all toil for him from early morn, until they drag their weary bodies to bed. One daughter, Judith, senses the injustice of this parental tyranny and in defying her father brings about the tragedy indirectly which releases the little family, makes them free as the "Wild Geese" which they have with longing eyes desired to follow.

*The revolt of Judith provides some very tense scenes, but it is in the fineness of the various characterizations; the possibility*

*of all the situations, which are abundant and peculiar to just such an environment, that the screen gets the rich material which this story offers.*

"WILD GEESE" is a most unusual picture. It is difficult to compare it, but if your audience enjoyed "Stella Dallas," "Sorrell and Son," and if your audience enjoys a story which is full of "red meat," life without the frills and furbelows which dresses it up like an electric light, your audience will then enjoy "Wild Geese."

*Belle Bennett, as Gare's wife, does big work. What a thrill one can get out of a real artist, a woman who is good-looking enough and artist enough to make you love her even in the most unflattering garb. Few actresses have a more expressive face.*

I HOPE no one will persuade this splendid artist to essay parts where she is some young and beautiful doll. Belle Bennett belongs to the screen world of character-parts, she will only meet with success in these, her weakest bit in the whole picture, both for appearance and acting, was the ingenue bit, which she neither looked nor felt; and in which she did not register until she got a baby in her arms.

GARE, by Russell Simpson, was most excellent. Anita Stewart, as the school teacher, was fine and prettier than ever. Eve Southern, as Judith, another strong contribution. Wesley Barry, as the son, was a treat, and the younger sister, by Raida Rae, is also in line for much praise.

*Unless my showmanship instinct needs rejuvenating, I think "Wild Geese" is a Class A both for box-office draw and quality; and I would hate to see any Showman, big or small, pass such an excellent picture up. It's a Tiffany-Stahl production released in Canada by Canadian Educational.*

I wish I owned it.

BY the way, our Censor Board is due for congratulations. There are some "Hell-Fire" scenes in this picture, but the realness of the story must have caught our Censor Board, for it did no damage! Bravo!

### N. L. Nathanson Active in Hospital Campaign

Mr. N. L. Nathanson, Managing Director of the Famous Players Canadian Corporation, is heading the campaign committee to raise subscriptions for \$1,000 to \$5,000 for the new Women's Hospital to be erected on College St., Toronto.

## Censor To Classify All Motion Pictures

An order to classify all films "A" meaning for adults and "U" for Universal will soon go into effect; and exhibitors will be called upon to advertise all films under this "A" and "U" ruling. The "A" signifies pictures which only grown-ups should see; and the "U" indicates films for adults and children. This system was introduced following the withdrawal of the Belanger Bill, which would have prohibited the attendance of children under sixteen to Motion Picture Theatres.

Our Censor Board is to do the classification. If you are familiar with the members of our Censor Board, who will be called upon to state what children should see in Motion Pictures; and what they should not see, you will be sorry for this new greatness which has been thrust upon them. Spinsters, bachelors, and childless members of our City of Toronto, composes our bard. A group of humans certainly most unqualified, through the lack of association and the study of child life to determine what is good for children and what should be relegated to the category of "Thou shalt not" for them.

The act, however, is not to be interpreted as prohibitive in connection with the attendance of children to pictures advertised as "A." Parents are to be relied on to use their parental discretion since there are so many women now interested in what is good for other people's children, perhaps some of these women will have the children also, for some parents are really not good for their children.

### J. P. Bickell on Board Canadian Bank of Commerce

J. P. Bickell, of the Famous Players Canadian Corporation, has been appointed a member of the Board of Directors of the Canadian Bank of Commerce.

### Coming



"Wild Geese"



# READY NOW!

## FOR YOU

### TO SEE IN ALL

#### UNIVERSAL

#### EXCHANGES -

#### TWENTY SIX

#### OF THE 1928-29

#### UNIVERSAL

#### HEADLINERS

Watch the  
Universal Weekly  
for additional big  
news for all  
exhibitors.

It's never been done before by ANY Company!!

*Again Universal has the Pictures! And Will Show 'em to You FIRST!*



## TORONTO THEATRES

**REGENT** — "The Patent Leather Kid," with Richard Barthelmess — First National. Class A. This is a rattling good picture; and had it been presented in Toronto, before the run of War pictures we have had, it would have "got its innings" in a more profitable manner. As it is, "The Patent Leather Kid" drew a full house; and should net a profit. Barthelmess is certainly a splendid artist; and the personality of this man, the strength of character in his face; and the intelligence which he shows in his eyes, are proof sufficient that the public may be hero-worshippers, but the hero must have more than clay feet. Richard is a great favorite with both sexes and with all ages. In "The Patent Leather Kid" he has a fine part, a prize-ring fighter of a "Gentleman Jim" type, who having elevated himself from the "Side-walks of New York" to what one can buy with money, swaggers through his success like a "cock of the walk," self-satisfied and so much of the egotist that even the mob "have his number"; and keep their thumbs down while he is in the ring, hoping that he will inhale the canvas. The love of a girl and conscription turns the "makings of a real man" into the genuine article, and Barthelmess has a wide scope in this field to make love beautifully and intensely, to register fear, cowardice, love, hate, revenge and bravery in "No Man's Land." The scenes between the Kid and "his dame" are the real thing; and "the dame" is "some skirt." As fine a little actress as one would desire for such a healthy part, and Molly O'Day handles it like a young old-timer. In fact, one intelligent critic to whom I spoke during the intermission, stated that this must be the real character of the girl, no one could act a part so naturally. I would consider it a compliment, Molly O'Day, even though it's a tough one. The producer, Alfred Santell, gave the story, by Rupert Hughes, a splendid cast. Matthew Betz, as the manager, Arthur Stone, as the trainer; and the dandy by Raymond Turner, all come in for a share in the success of "The Patent Leather Kid." The War scenes with their tanks in particular prominence were thrilling. Alfred Santell directed this feature with an eye for all of its values.

**UPTOWN** — "Across to Singapore," with Ramon Novarro and Joan Crawford — Metro-Goldwyn-May-

er. Class B plus. An adaptation of the novel by Ben Aimes Williams, "All the Brothers were Valiant." Two brothers love the same girl, the older one with an intensity which would inspire him to kill his younger brother whom he has always protected and guided. It happens, however, that there is a mutiny on board the younger brother's ship; and when the older brother sees his younger brother's peril, the love for the woman is forgotten in the great urge to protect and save the younger brother. There are a number of fights which rival "The Sea Hawk," and all the other fighting marine stories. Joan Crawford at the girl is worth fighting for. Ramon Novarro as the younger brother and successful suitor does excellent work. He looks picturesque; and one can easily understand why the girl favoured his attentions in preference to the attention of the older brother by Ernest Torrence. However, when it comes to the big work of the picture I am afraid Torrence marches away with the honours.

**TIVOLI** — "The Hunchback of Notre Dame," with Lon Chaney — Universal. Class A. This is the adaptation of Victor Hugo's world-read story of the same name. Universal gave it a tremendously big production and despite the fact that it presents "horror piled upon horror," Lon Chaney's marvellous characterization and the superb direction and production, plus the literary standing of its author make "The Hunchback of Notre Dame" one of the big box-office bets.

**SHEA'S HIPPODROME** — "Something Always Happens," with Esther Ralston and Neil Hamilton — Paramount. Class B. A rip, roar-in' melodrama with a comedy twist which causes some melodrama on its own. The heroine, an American girl, longs for thrills and finds life very dull in the home of her English sweetheart. The Englishman desirous of curing his betrothed of the thrill urge connives to get our heroine in a haunted house, but our heroine after getting the thrill of her life discovers the deception; and decides to give both hero and his accomplices a scare by doing a little ghost-walking on her own account. The stunt works, but all the participants get a real scare when thieves trap them in this haunted house. The thieves are led by a Chinaman, who is desirous of securing a precious stone stolen from a Buddha;

and which our hero has inherited. The story adjusts itself at the finish with the arrest of the thieves; and the marriage of hero and heroine, the girl now being satisfied that "all is not gold which thrills." Esther Ralston is the American girl, and the environment in this picture is a new one for Miss Ralston. The story and direction by Frank Tuttle makes Tuttle's direction superior to the story material he furnished himself. For houses that give their audiences ripe melodrama "Something Always Happens" will be a treat.

**LOEW'S** — "Bringing Up Father," with Polly Moran and Marie Dressler. Metro-Goldwyn-Mayer. A Class A Comedy. One laugh follows another, in fact, one could advertise this picture as 90 laughs a minute. The humour is broad, farcical, to suit the ample proportions of Marie Dressler, but it is rollicking and since the laugh is on everyone, no one can find room for offence. The story by George McManus, does not exactly follow the lines of his drawings, but this is a small matter. The plot deals with two Irish families, the mother of each family being somewhat belligerent; and a friendly war is waged. The daughter of one of the families is betrothed to a nobleman; and the mother never loses an opportunity to remind her sister-in-law, the head of other family, of the fact. The two husbands, who are brothers, attempt to act as peace-makers. The titles are nearly as good as the acting, they get a succession of laughs on their own, but it is the work of Marie Dressler and Polly Moran as the "fighting mothers" which creates all the merriment. Jack Conway did excellent work in its direction. A good cast and a quality of entertainment which should send any audience home happy.

**"THE CROWD,"** with Eleanor Boardman and James Murray — Metro-Goldwyn-Mayer. Class B plus. The story by King Vidor and W. A. Weaver and the direction by King Vidor are especially commendable. "The Crowd" had its presentation several weeks ago, but has not yet been reviewed by "The Digest." It is too excellent a picture to overlook and therefore "better late than never." "The Crowd" deals with life as it is lived by the "masses." It depicts a series of situations which might occur to any man, or woman of that strata. It starts out by promising to be a tremendously big picture, but I am afraid that someone did not have "the courage of their convictions" to follow through and make the

(Continued on Page 12)



## Picture to be Produced By Canadian Company

**Alberta's Famous Ranchers —  
Neighbors of H.R.H. Prince  
of Wales Form Producing  
Company**

**T**WO OF ALBERTA'S famous ranchers, both neighbors of the Prince of Wales, have stepped into the Motion Picture Industry. Along with John I. MacFarland, a former Calgary grain baron, and William Steiner, of New York, they have formed the British Canadian Pictures, Limited, and are starting to make Canadian films, using Neal Hart, western star, as the nucleus of their first production unit.

All this is largely the effect of the British motion picture quota law which was passed a short time ago. It required that a certain percentage of the pictures exhibited in the British Isles be made within the Empire; also that three-quarters of the talent be supplied by British actors and actresses, and that seventy-five percent of the capital be supplied by Britishers.

Mr. Steiner, who is one of the leaders in British film distribution, intends to perform this branch of the work for the new company, the object of which is to make one picture this season and see how it is received on the market.

Some shots will be made of the Calgary Stampede, and it is understood that arrangements have been made for locations on Guy Weadick's ranch, near High River, Alberta. Mr. Weadick is noted as being the manager of Calgary's colorful annual Stampede, as well as being next door neighbor to the boss of the E. P. outfit.

As a start, a story by a native of Western Canada is to be used, a story which should do much to dispel many of the ideas now being held about the lawlessness and frigidity of life in this part of the world. It is based largely on the lives of the range-dwellers and on the work of the Royal Canadian Mounted Police.

It is generally conceded that Calgary is an ideal location for a company of this type, as it has at its door the "bald-headed" prairie, the foothills, the mountains, the parklands of Central Alberta, and the canyon of the Red Deer River. And liberally spread over all this, of course, is the famous Alberta sunshine.

When last heard from, Mr. Hart was headed towards Hollywood to secure the services of British actors and actresses. Judging from the "dope" in the fan magazines, it shouldn't be hard.

## L. C. Straw, Manager Capitol Theatre, Winnipeg

L. C. Straw, formerly manager of the Colonial Theatre, Port Arthur, Ontario, has been appointed manager of the Capitol Theatre, Winnipeg, Manitoba, one of the big houses of Famous Players Canadian Corporation, in succession to E. A. Retallick, a former Winnipeg newspaperman.

Mr. Straw also had charge of the Lyceum Theatre in Port Arthur. His place at the two theatres has been taken by A. G. Graburn, who has been with theatres in Regina and Moose Jaw, being manager of the Strand and Regent Theatres in Calgary, Alberta, for the past two years.

## Russell Closes Its Doors Fire After Final Curtain

The Russell Theatre at Ottawa, which with the Russell Hotel was recently expropriated by the Canadian Government for \$1,250,000 for park purposes, had a spectacular demise when a fire of unknown origin destroyed the hotel property on the right that the theatre closed its doors for keeps. The fire broke out about one hour after the final performance.

## Tenants are Moving For Famous Ottawa House

Tenants of the seven stores on Sparks Street, Ottawa, Ontario, forming part of the site of Famous Players' huge theatre to cost \$1,200,000, are moving to other premises to enable a start to be made on the project.

## Manager Nolan of Ottawa Starts Construction of Globe

Manager Nolan of the Rex Theatre, a smart neighborhood house in Ottawa, Ontario, has installed equipment for a number of stage effects for use at appropriate occasions with the film presentations. Vaudeville has been added to the Saturday performances.

Mr. Nolan, who has the Rex and Columbia Theatres, has started the actual construction of the Glebe Theatre at Bank Street and Second Avenue in Ottawa. The plans for this house call for badminton courts and a roof garden.

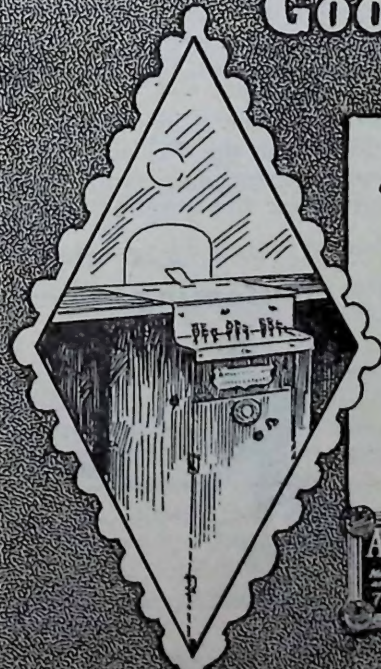
Greta Garbo will start work shortly on "War in the Dark," a new production for Metro-Goldwyn-Mayer. Her wardrobe for the film is now being assembled.

## Coming



"Wild Geese"

# The BASIS of Good Box Office Management



*Make the* **GOLD SEAL  
TICKET REGISTER**  
the backbone of your  
Box Office System

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## Prov. Chapter I.O.D.E. Discuss British Pictures

The eighth annual meeting of the Provincial Chapter, Imperial Order of the Daughters of the Empire, was recently held at the Connaught Hotel, Hamilton. Nearly three hundred women representing all parts of Ontario were present. The new President is Mrs. H. S. Griffin of Hamilton.

Mrs. M. B. Morden, the Honorary Provincial Secretary in giving her report urged the members to subscribe to the official publication called "Edives," and also to Canadian and British magazines in preference to those from the United States. She also stated that every member should strive for a national demand for Canadian and British films. The National lists for the information of the Chapters to approach the management of the local theatres to procure British films that were known to be available.

Their affiliation with the League of Nations made it imperative that they should subscribe to the program and its plans.

## Famous Players Western To Hold Convention

The western divisional managers of the Famous Players Canadian Corporation will hold their annual convention this summer at Banff, Alberta. This is largely due to the favorable consideration given the arrangements by the Canadian Pacific Railway. The date is Friday and Saturday, July 6 and 7. All the managers of the Corporation's theatres from Port Arthur, Ont., to Victoria, B. C., will be in attendance, in addition to N. L. Nathanson, managing director; H. M. Thomas, western divisional manager; Sam de Pass, advertising manager of the circuit; T. G. Bragg, comptroller; and a number of other officers who will be able to get away to attend the event.

Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, has been asked by the management of the division to get up suitable slogans, reading matter, and other preliminaries which go a long way in making such a gathering snappy and instructive.

A special note book has been prepared and sent to each manager, in which the managers are asked to dot down any suggestions for the betterment of business in the west and these will be ready for reading when the convention opens. All managers have been asked to report by letter to Mr. Davis in Winnipeg for any information pertaining to the convention. There will be an attendance of fully 75 persons.

## Famous Players Canadian Bathing Beauty Contest

The annual bathing beauty competition for western Canada is attracting this year unusual attention already in the various centres.

There will be selections made at Nanaimo, B.C., Kamloops, B.C., Calgary, Edmonton, Moose Jaw, Regina, Brandon, Medicine Hat, Saskatoon and Winnipeg. The assembly point for the coast choices and the western prairie centre selections will be at Edmonton, Alberta. The Capitol orchestra from Winnipeg will go to Edmonton, under Earle Hill's direction, and Norman Code will be in charge of the stage presentation.

The manager of the tour and the one who will have charge of all details will be Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, who will accompany Mr. and Mrs. H. M. Thomas to all the centres; Mrs. Thomas will be chaperon of the young ladies and will also accompany "Miss Canada," the pick of the nine girls, to the annual beauty show at Galveston, Texas.

Two special sleeping cars and one baggage car will be required to transport the party and the equipment. After Edmonton the party will go to Calgary, Regina, Moose Jaw, Brandon and Winnipeg. At the latter centre the final selection of "Miss Canada" will be made. The first presentation will be at Edmonton, May 19, and the opening night of the week in Winnipeg will be May 26.

## "KING OF KINGS" ROAD SHOWED

The FBO Pictures Corp. of Canada will road-show Cecil B. DeMille's "King of Kings" throughout Canada.

Arrangements having been made with the Cinema Corp. of Canada with this effect.

Pictures of the "King of Kings" are on display at the Princess Theatre, Toronto, announcing it for a coming attraction for that theatre.

Coming



"Wild Geese"

## Are You Fit To Marry? To Open At Vancouver First Condemned by Censor British Columbia

"Are You Fit to Marry" is the title of a picture which will have its world premiere in Vancouver, B.C. Produced by the Northwest Film Company, its avowed object is to teach the coming generation the benefits to be achieved from a close study of eugenics. Originally it was condemned by Chief Censor Walters, of the Province of British Columbia, and by Attorney General Manson on the grounds it suggested infanticide, and its production in British Columbia was prohibited.

The picture was taken back to the studio and parts of it reacted and the objectionable features deleted and permission to produce the film in Vancouver has now been given by the authorities.

Many of the scenes were taken in hospitals and nothing embarrassing is allowed to creep into the picture and in addition there is a pretty love story running through it, and at the same time it demonstrates the argument against non-eugenic marriages.

The pictures show the terrible ravages caused by neglect and it has been strongly supported by the heads of many societies of Vancouver whose aims and objects lie in that direction. A pre-view was given to a selected audience. Leo Seltzer, of the Northwest Film Company, is in Vancouver, arranging for its production. It will be taken later to the east for showing.

## Letter to Globe On Subject of "Dawn"

To the Editor of The Globe: The proposal to show on the screen the tragic death of Nurse Cavell is to one who with others stood with bared head before the spot where she was executed offensive in design and would be mischievous in result. Commercialization of the death of a brave woman who died that others might have liberty would be opposed by all right-thinking people here as in England. The result would be mischievous in that, while we may forgive but cannot easily forget, yet it is a fact that the Germans have been officially received into the family of nations. If Nurse Cavell could die without feelings of bitterness and no desire for vengeance, we can surely be allowed to proceed peaceably on our way without this reminder of the horrors of war that all have experienced to a greater or less degree.

H. Paxton Baird.



# FRENCH PROVINCIAL MOVIES

By GEORGE CECIL

All things considered, French provincial movies continue to show their superiority over the Paris ones. The films often are infinitely more exciting than those which please the Parisian; the distribution of seats in the boxes is based on equity and justice. In Paris, none have the right to take the two front chairs; only one, together with the chair behind it, can be booked — presumably that late-comers may benefit. In the provinces such nonsense is not allowed, "first come, first served" being the rule, and a very good rule, too. Parisian movie-men, being cursed with wooden heads, think otherwise.

The provincial manager knows his business from A to Z — and back again. None dare try to sell him the "dud" films which find a market in Paris; his patrons demand pictures with a punch, and he sees that they get them. "Actuality" films are handed to the operator almost as soon as the news has appeared in the papers, the aeroplane service doing the trick. The seats are comfortable; the rake being at the proper slant, people at the back of the stalls can see something more interesting than a row of heads. The orchestra also is a feature of the entertainment, for each instrumentalist sometimes is a *virtuoso*, and the conductor has the proper feeling for him. In Paris the average cinema *chef-d'orchestre* pays little attention to it; he should take a lesson from the provinces.

The manager of a provincial cinema is ever on the look-out to please those upon whom he depends for his daily bread-and-butter. The *employe* (very properly) considers himself the servant of the public; their interests are his. So he causes local events to be filmed, knowing that the pictures will gratify all the town. . . . "To-morrow," he advertises, "the daughter of our highly esteemed *Maire* is due to marry the son of the equally-esteemed Drains Inspector. Full details may be seen on the screen at our evening performance. . . ." A football match, a tennis tournament, a municipal procession; each has the attention of the "cine" man. All the somebodies—and the nobodies—in the place sample the results.

Lately, a special feature has been made of such "actualities." The cameramen are ever flying from place to place — they grow quite grey-haired in the pursuit of subjects. Their work is excellent.

*The Welcome Glass of "What Not" at Rouen.*

For its size, Rouen (where Parisians sometimes week-end) possesses

an extraordinary number of picture palaces. One consists of a restaurant and movie entertainment combined; and everyone flocks to it. They dine well, drink moderately, pass through the dining room door, and the entrance to the theatre faces the diners. Two lengthy intervals enable them to return to the restaurant for a snack, a cup of coffee, or a glass of "what-not." When not actually munching or drinking, those who have "assisted" at the show discuss the entertainment, occasionally venturing into the domain of politics, to which the *Rouennais* are singularly partial. . . . "Ah! Rigadin is indeed a droll one! . . ." "True. He has not the walk of Charlot; but what elegance! . . ." "Poincare. Yes, most adroit. Even Sir Lor' George feared him! But let us wait for his relations with Sir Baldwin. Perhaps the *milor* will be too adroit for him? Alas, our poor France! . . ." "How moving was that drama! My tears positively flowed! *Garcon un bock* . . ."

Another establishment is part cafe and part cinema. The patrons seat themselves at little tables, and toy with drinks which are expensive. But there is no reason why they should not be, for the performance is free. Every ten minutes out go the lights and on comes the film, and a very good one, too, all snap and vim. The place is well furnished, nicely decorated, and comfortable, for one can sit in the upholstered chairs without feeling the woodwork. . . . During the performance, no liquor may be served; the passing of the waiters disturbs the audience — which intends to have its money's worth. Why not?

Green, red and orange lights are strung across the frontage of the cinema; a little bell tinkles merrily; a jovial individual stands at the door and declaims the vernacular equivalent of "Walk up!" "Walk up! Ladies and gentlemen!" He does not declaim in vain.

*Lille's Redeeming Feature.*

Lille is another movie stronghold to which, by the way, Paris commercial travellers flock. As a town it is unattractive, being all manufactures, hard-headedness, cobble-stones and disagreeableness. Money, however, flows; constantly, there are many "cines." Roubaix and Tourcoing, which are near at hand, generously support the movies; and even in war-damaged Arras, where houses still are laid low, a picture palace may be found. Near the remains of the cathedral is a tiny establishment, in which a miniature apparatus projects on to a screen about the size of a bath-

towel. That most devilish of all instruments, the mechanical piano, takes the place of an orchestra; during the intervals the audience dances, in a neighboring bar, to its dreadful strains. This argues want of taste and, worse still, the disease is spreading.

In most towns there is keen competition. So, as a special inducement, music-hall performers are engaged, as many as three appearing during the evening. In Northern France, where the inhabitants are half Belgian, red-nosed comedians from across the border are welcomed, and they may count upon a peaceful hearing. But the *Brave' Belge* who, pining to extend his field, tries conclusions with Central and Southern France cinemas, meets with a very different reception. He is too much like the hated *Boche* to go down with the patriots, who quickly bid him begone. According to the French, nothing good ever has — or ever will — come out of Belgium. The Belgians furiously return the compliment. . . .

Sometimes a singer of real merit is engaged, one whose sympathetic voice is used upon *bel canto* principles and who has acquired the art of interpretation. No one could wish for anything better than a really competent French artist; happily, there are many of them. Singing such as they offer always is a delight.

*The Inquisition.*

Provincials love to browse on horrors, something which, like lobster, is likely to produce a nightmare. . . . Give them a mediaeval torture scene, including the rack, the boot, the little case, the iron gauntlet and the thumb-screw, topped up with immersion in boiling oil, and they are as cheerful as carolling larks. The terrors of the Inquisition, the revoking of the Edict of Nantes, the St-Bartholomew's Day massacre, the burning of Joan of Arc; these and similar affairs are highly successful. There is no surer draw, particularly should the film be advertised by means of gaudy and gruesome posters. Lay on the paint, and the public rises to the bait.

The descriptions preceding these displays are interesting. The movie illustrating a torture scene, for instance, carries with it this legend:—"Although, in unregenerate days, torturing was considered necessary in fair France, these dreadful instruments were the invention of another country, noted for its extreme brutality. "Spain," the audience is informed, "invented the Inquisition, which humane France always refused to countenance," and "but for the insistence of Madame de Maintenon, the Huguenots would not have been persecuted." The martyrdom of Joan

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## French Provincial Movies

(Continued from Page 11)

of Arc, it is most carefully explained, "was the work of our gallant allies, the English." Sarcastic! . . .

The guillotine and the salutary check which it is supposed to exercise on murder play their part in the scheme of things cinematographic. One scene depicts the victim trussed and waiting for the heavy knife to fall — the next shows the head falling. Gory realism.

### Value for Money.

The prices of admission are far less than in Paris, owing partly to theatre rent being fairly moderate and to profiteering not being encouraged — as it is in the capital. There is, in fact, an element of honesty about the provinces; and, judging by the full houses, it pays to be upright. Nor are the movie patrons everlastingly clamouring for new films. Well content to witness the revival of a picture which has pleased them in the past, they are ready to savour a film several times. A desirable public.

"Do the provincial moviemens," you will ask, "make money?" As they sport fur lined overcoats and diamond rings business cannot be too bad. Some of them are even plumper than Mr. Fatty; sure sign of prosperity.

## Toronto Theatres

(Continued from Page 8)

story end tragically instead of happily. A woman of character marries a weakling. Her family urge her to leave him when he continues to drag her and his family down to poverty and disgrace, through his susceptibility to the everyday vices of mortals and his inability to make good economically. Finally, the wife becomes a wage-earner, then the father, shamed by the faith and love which his little son has for him and in him, finds a job; and returns to the wife only to find that she is getting ready to leave him. A reconciliation follows and the story ends leaving you with a feeling that here is a perfectly good woman wasted on a "bum." There might be a contention that this is "true to life," and no doubt it is. In fact, the incidents in "The Crowd" might have been taken from some woman's diary so plausible and possible do they appear. "The Crowd" will give your audience something to talk about and think about, something to argue over; and this should furnish good publicity. Eleanor Boardman as the wife was splendidly cast. James Murray as the weakling husband was good. Freddie Burke Frederick as the boy and Alice Mitchell Porter as the little girl both showed evidences of histrionic screenability.

PANTAGES—"The Girl from Chicago," with Conrad Nagel and Myran Loy. To be reviewed next week.

## Compromise Arranged Film Industry Resumes

The French Cinema Control Commission arrived at a decision on the question of U. S. films, allowing 60 per cent of last year's U. S. releases to enter France free of all restrictions.

The quota of one French picture for every seven U. S. pictures distributed in France will cover releases over the sixty per cent arrangement.

The compromise was no doubt effected by Mr. Will Hays and representatives of American films. Eight thousand film employees added their weight to the arguments presented.

The U. S. films which had been banned have been ordered as suitable for release.

## Loew's Toronto Fire

### Does Considerable Damage

Loew's Theatre was the scene of a fire which damaged the stage, the organ, and other equipment. The main auditorium was saved through the prompt action of an employee, who lowered the asbestos curtain as the flames shot up from the orchestra pit. There was no performance, the fire having occurred when the theatre was empty.

Performance of vaudeville and pictures are being given in the Winter Roof Garden of the theatre.

## Manager Davis and Staff Avert Fire Panic

### Metropolitan Empties Its Auditorium When Film Break Causes Blaze

Manager Davis of the Metropolitan Theatre, Winnipeg, became a hero when he and his staff averted a fire panic which might have occurred during a performance at his theatre. The film broke and a red flash appeared to the right of the screen. The orchestra continued playing; and Manager Davis walked down to the front of his theatre; and standing close to the orchestra leader, requested his audience to move to the rear of the building. By this time the odour of burning film was in evidence. The girl ushers and other employees moved among the audience reassuring them until the exit doors were reached; and the auditorium had emptied itself when the firemen arrived upon the scene. The projection room was destroyed. As the audience filed out of the theatre, admission prices were refunded.

## United Artists Have Everlasting Good Pictures "Birth of a Nation" Going Strong—Nine Years

"The Birth of a Nation" is still a great picture. In voting by critics in the United States, Great Britain, Germany and other countries on all United Artists Pictures released during that company's nine years of existence, this D. W. Griffith film continues to occupy the No. 1 position.

Perusal of the list of United Artists Pictures brings to light some interesting facts:

The first major, full-length all-color film, Douglas Fairbanks' "The Black Pirate," is a United Artists release.

The first \$2 road-show picture, "The Birth of a Nation," is being distributed by the same company. So are sixteen other \$2 road-show pictures.

The first serious Chaplin production, "A Woman of Paris," was made for United Artists' distribution.

The first Ernst Lubitsch production in America was Mary Pickford's "Rosita," a United Artists' picture.

The first Josef Von Sternberg film, "Salvation Hunters," was distributed by United Artists.

Conrad Veidt, Camilla Horn and Mary Nolan made their American film debuts in United Artists' pictures.

Adolph Menjou ("A Woman of Paris"), Dolores del Rio ("Resurrection"), Louis Wolheim ("Two Arabian Knights") and Lupe Velez ("The Gaucho") scored in United Artists' pictures the outstanding performances which won them general recognition.

United Artists' pictures opened both the Roxy and the Capitol Theatres in New York.

Virtually every picture made for release through United Artists during the past nine years still is being shown throughout the world.

## Provincial & City Officials Inspect New Empress Montreal

A precedent was established at Montreal when the Deputy Minister of Labor, Louis Zuyon, accompanied by a staff of inspectors from the department, visited the New Empress Theatre, Sherbrooke West, near Gerouard. The building inspectors of the city of Montreal, under the direction of Mr. Carmel, also joined the inspection brigade. Every new theatre will be inspected by the joint committees in the future; and the inspection will cover heating, screens, projection, electric lights, sanitation, construction, etc.

Luther Reed will direct Esther Ralston in her next picture for Paramount, titled "The Sawdust Paradise." The picture tells the story of a girl evangelist.



## Theatre Destroyed Fire at Guelph, Ont.

### Two Lives Nearly Lost—Firemen Do Heroic Work

The business district of Guelph suffered a most destructive fire when the Castle Theatre and four adjoining stores were completely gutted by the blaze, the fire causing a damage estimated at \$140,000.

In addition to the theatre loss, the florist, tobacco and confectionery stores were completely destroyed and a fourth store untenanted was also gutted.

The first alarm was turned in about 2.15 A.M. Miss Rose Savage was asleep on the third floor of the building next door and Captain Charles Vince and Clifford Dennis rushed in to the smoke-filled passageways; and wrapping the woman in a blanket carried her to safety.

Thomas McMullen, father of D. H. McMullen, manager of the theatre, occupied a room at the rear of the building and he was also rescued through the heroic efforts of William Hiller and Victor Dennis.

The Castle building was built in 1922 by the Guelph Castle Theatre Limited, and has been under the management of the Famous Players since 1926, in conjunction with D. H. McMullen.

Ralph Forbes has been loaned by the Metro-Goldwyn-Mayer studios to play a leading role in a First National picture.

## District Commission Purchase Russell Theatre Site of Theatre Converted Into Parkway

The Federal District Commission, Ottawa, Ontario, has agreed to pay \$1,250,000 for the Russell Theatre property in the downtown section of Ottawa and the theatre closed its doors Saturday night, April 14. The area occupied by the theatre and the adjoining hotel is to be converted into a Government Parkway.

For some time the Famous Players Canadian Corp., Toronto, had held a booking arrangement with the Russell Theatre. Famous Players is now proceeding with the erection of a new theatre in Ottawa costing \$1,250,000. The company already has the Regent and Imperial Theatres in Ottawa.

### Coming



"Wild Geese"

## No Amendments To Be Introduced

The Canadian Government at Ottawa, through Hon. Fernand Rinfret, Secretary of State, has intimated that it is not interested in any amendments to the Canadian Copyrights Act this session, the announcement to this effect being made April 13 in answer to a question from L. J. Ladner, member for Vancouver South.

For several years amendments had been offered which would have favored the Performing Rights Society, Limited, a branch of which had been established in the Dominion to collect royalties or fees on a great number of British and other musical compositions for each time that they were played in a Canadian theatre.

The Canadian courts ruled that the Society would have to register each musical piece separately at a fee of \$2.00 each at Ottawa before it could start to collect theatre royalties. Some 1,000,000 pieces were registered with the society, it is understood, and the total cost of copyright fees made the matter prohibitive.

### WANTED

Used Ticket Chopper, in good condition. State make, description, condition, and lowest cash price.

COLEMAN ELECTRIC CO.,  
258 Victoria Street,  
Toronto, Ontario.

## Announcing the Celco Mazda Unit

The Mazda Lamp to replace the Arc is now coming into such general use that we have designed and are building, for the most part, in our own plant our Celco Mazda Unit. In designing our Unit, we tried, and believe we have succeeded, to produce a Unit that is perfect in every possible respect. Our Unit is simple but sturdy, easy of adjustment and operation, and extremely efficient.

**LAMPHOUSE**—Blued steel, ample size, neat design, fully ventilated, doors on both sides.

**CONDENSERS**—B. & L. Cinephors, special for Mazda, in machined cast iron mounts, easily removable.

**REFLECTOR**—B. & L. Cinephor, 5¼" special for Mazda, in three-spring cradle, instantly removable.

**SOCKET**—Mogul Porcelain Receptacle, swivel mounted on male half of 30 ampere slip stage connector, simple, instantly removable, trouble proof, and inexpensive in case of repairs.

**LAMPS**—600 or 900 watt 30 volt Projection, the Transformer handling either one without adjustment.

**TRANSFORMER**—Jefferson Special with Jewell Ammeter mounted thereon, for front booth wall mounting. Guaranteed, cool and quiet in use, two snap switches give full control of amperage and bulb.

**SUB-BASES**—According to order for Motiograph, Powers 6A or 6B or Simplex Projectors.

**SLIDE CARRIER**—Drop slide, type. Push lamphouse over and show slides instantly as usual.

**ADJUSTMENTS**—Six handles at rear of lamphouse give, by rack and pinion, independent adjustment of either bulb or reflector up and down, back or forward or sideways. Pinhole in dowser.

**FINISH**—Natural blued steel, baked on black enamel, nickel plated rods, and polished aluminum handles.

**OPERATION**—We recommend for throws up to 100 feet, picture not over 10 6" x 14. Users say, however, up to 12 x 16. Light is even all over sheet, brilliant, constant and flickerless. No adjusting, no carbon fumes, no dark corners. For 110 volts 25 or 60 cycles, or 30 volt D.C. plant. Enormous current saving over arc, the 900 watt lamp draws 9 amperes from lighting circuit. Power circuit eliminated. Lamps rated at 100 hours life, we calculate they equal carbon costs at 80 hours, and our records show 150 hours average life. The use of good lenses, the Rorr or Gundlach No. 2, and a Gold Fibre Screen are necessary for finest results.

**PRICE**—Lamphouse with Base, Condensers, Reflector, Cables, Two Quick Change Sockets and One Bulb.....\$175.00  
Jefferson Special Transformer with Jewell Ammeter for wall mounting ..... 75.00

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# Round About the Studios



Ralph Forbes who plays opposite Norma Shearer in Metro-Goldwyn-Mayer's "The Actress."

A screen version of "Danger Street," Harold McGrath's well known novel, which appeared in the Red Book Magazine, went into production at FBO under the direction of Ralph Ince. Warner Baxter, who played the male lead in "Ramona," with Dolores Del Rio, is the hero, with Duke Martin, Frank Mills, Bob Perry, Harry Allen Grant and Ole M. Ness in supporting roles.

The newest Wallace Beery-Raymond Hatton co-starring comedy will be titled "The Big Killing," according to the latest announcement by Paramount. It was produced under the working title of "Ready, Aim, Fire." The director is F. Richard Jones and the cast includes Mary Brian, Lane Chandler and Gardner James.

Although there has been little news lately of progress on the Gaumont British film production of "Florence Nightingale," I am given to understand that preparation work is well advanced, and that camera work will commence on the film as soon as certain important arrangements have been concluded.

"Power," starring William Boyd, with Alan Hale and Jacqueline Logan, is in preparation. Howard Higgin is the director and it is a Ralph Block production. Ray Garnett wrote the story.

Walter Byron, young English actor commended by Ronald Colman to Samuel Goldwyn in England, makes his American screen debut opposite Vilma Banky in "The Innocent," a United Artists' feature.

Robert Graves, who usually is cast in heavy villainous roles in Educational Comedy subjects, assumes the part of a playful, pestiferous relative to Monty Collins, the principal comedian, in "Three Tough Onions," a forthcoming Educational-Cameo Comedy.

Sylvia Beecher, one of the recent Metro-Goldwyn-Mayer "finds," has the leading feminine role opposite Tim McCoy in "The Masked Stranger," for Metro-Goldwyn-Mayer.

The DeMille Studio was the first company to use the new \$5,000,000 City Hall in Los Angeles as a setting for a motion picture when they filmed initial scenes there for Pathe's "Love Over Night," Rod La Rocque's new starring feature.

"The Man Who Laughs," Universal's super production of the Victor Hugo classic, had its world premiere at the Central Theatre in New York, Friday evening, April 27th. It was enthusiastically received, the newspaper reviews proclaiming it a worthy successor to Universal's two former Hugo works, "Les Miserables" and "The Hunchback of Notre Dame."

## Coming



## "Wild Geese"

Gary Cooper, Paramount leading man, left for a vacation in the Painted Desert of Arizona immediately after completing his part in the Esther Ralston starring picture, "Half a Bride." It is the actor's first vacation in nearly two years.

Jackie Levine and Lorraine Rivero, who have played the principal supporting "kid" roles in "Big Boy's" recent starring vehicles, again will be seen with the four-year-old star in "Navy Beans," his latest Educational Comedy, set for late May release.

John Roche, who deserted the screen some time ago to play on the stage with Elsie Janis, has returned to enact "Jerry" in Metro-Goldwyn-Mayer's "Diamond Handcuffs."

In production is the new Rod LaRocque picture, "Love Over Night." Jeanette Loff is the leading woman and the cast includes Tom Kennedy and Mary Carr. E. H. Griffith is the director and it is a Hector Turnbull production.

"Annapolis" is in production with Lina Basquette and John Mack Brown. This is from an original story by F. McGrew Willis and will be directed by W. Christy Cabanne.

Charley Chase has completed the tenth of his series of ten comedies for the current year. The working title of "The Kid's First Fight" has been finally set as "The Fight Pest."

Clara Bow's newest Paramount starring picture, a story of the underworld titled "Ladies of the Mob," has received several recent assignments of supporting players. They include Lorraine Rivero, child actress, Botil Ann Rosing, Robert T. Haines and Carl Gerard. Richard Arlen is leading man, and William Wellman, director of "Wings" and "The Legion of the Condemned," is at the megaphone.

The DeMille studio, Pathe producers, is quite proud of the fact that six of its representatives were called upon to deliver addresses before the recent convention of The Society of Motion Picture Engineers in Hollywood. These so honored were Cecil B. DeMille, Jeanie Macpherson, scenarist, Mitchell Leisen, art director, A. George Volck, studio manager, Peverell Marley, cinematographer, and Fred R. Archer, still photographer.

Lucille Hutton is leading lady in "At It Again," the new Educational-Mermaid Comedy which will see Monty Collins teamed up with Jack Miller in the featured parts.

Two recent additions to the players' ranks at the Educational Studios, Betty Cauldwell and Jack Lipson, take the principal supporting parts in Charley Bowers' new starring comedy, "You'll Be Sorry," which, as with all of his comedies, contains many of his novelty stunts made possible through the Bowers Secret Process. Miss Cauldwell is cast as his leading lady while Lipson, who also is being used in other villain roles in Educational productions, will appear as the "heavy."

LeRoy Mason, American youth discovered by Edwin Carewe in a Hollywood restaurant, begins his film career as leading man for Dolores Del Rio in United Artists' "Revenge."



Be on the look-out for Alice White, a real snappy First National player.



# Mack Sennett

The King of Comedy Producers has made an extra effort in producing comedies for spring and summer showing. They are

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## DECEIVED!

She hated her husband, yet when a lion threatened to crush out his life, she saved him by a timely shot, then — you'll remember this as the most dramatic picture production of the season.



A Hector Turnbull Production.

Adaptation and continuity by Robert N. Lee from "The Lion Trap" by Daniel N. Rubin.

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